

KSOR

VOL. 3 No. 2 KSOR Guide March 1977

From the Director's Desk:

This the first **Guide** issued since KSOR's power expansion to cover the entire Rogue Valley. We now present both our programming and the **KSOR Guide** to a much larger audience.

We trust the added signal strength, and pending stereo conversion, enhances the listening pleasure of our old friends. But this note is addressed principally to our new listeners and readers.

KSOR is a unique enterprise in this community. We approach radio differently than most stations because we are non-commercial. We can afford to devote air time to programs we believe in regardless of their commercial potential.

KSOR presents programming for "foreground" listening. We are not like the wallpaper in your living room, a part of the background, something vaguely sensed but not commanding of attention. We seek to interest, educate, and entertain you with programs not to be found on other stations. We try to fill the gaps in the cultural resources of our community and provide programming other local stations cannot.

We believe that radio is exciting. We broadcast many programs "live" for those of you who cannot personally attend a given event. We venture out of our studios as often as possible. A station should be part of the community it serves; and that means programming from that community, not just toward it.

KSOR is alive with the efforts of over 50 people who weekly bring our programs your way. We are human; you hear us fail occasionally. But we are sincere in our efforts to bring quality fine arts programming to you. We hope it is to your liking.

Let us hear from you. We very much welcome letters and telephone calls. Your comments and suggestions are most valuable to us.

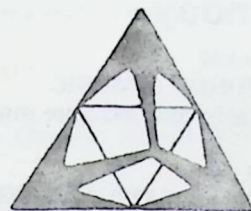
As many of our long time friends already know, Southern Oregon State College has undertaken the expansion of KSOR at a time when budget funds at the college are extremely strained. We have done so with the hope and expectation that you will in some way assist us in maintaining the station's operations. Please, do register your support by subscribing to the **KSOR Guide**. Details on subscriptions are found on the next page. Hopefully, you will join the KSOR Listeners Guild. Your membership, which includes a subscription to the **KSOR Guide**, is an important mechanism for helping shape, and sustain, this station.

Hello, Rogue Valley. We're proud to be here.

Ronald Kramer  
Director of Broadcast Activities



# ksor guide



90.1 fm

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KSOR Staff Inside Back Cover

# Sunday

10 AM

## WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic reading.

11:30

## INTERNATIONAL CONCERT

Concert recordings from around the world.

12:30

## BBC SCIENCE MAGAZINE

News reports about recent research and discoveries in the world of science.

1 PM

## SUNDAY SPECIAL

Something new every week. Be surprised.

3 PM

## SUNDAY SUPPLEMENT

Wide spectrum of music and poetry ranging from Gregorian Chants to Stan Kenton.

4 PM

## SISKIYOU MUSIC HALL

Daily classical music program, drawing from all periods and styles. Two nightly feature presentations are given special emphasis.

## March

6-Facade Suite-Walton

Friederike, Merry Widow Waltz-Lehar

13-Introduction to Rondo Capriccioso-Saint Saens

Symphony in Three Movements-Stravinsky

20-Dance of the Hours-Ponchielli

Reamtrto and Allegro Viro-Scarlatti

27-Toa Water Lily-MacDowell

Classical Symphony in D, Op. 25-Prokofiev

7 PM

## VOICES IN THE WIND

A weekly omnibus magazine of the arts. Materials from NPR stations and free-lance producers across the country, hosted by musician and author Oscar Brand.

7:30

## CHICAGO SYMPHONY

## March

6-Klaus Tennstedt, conductor, Henryk Szeryng, violin

BORIS BLACHER: "Concerto Musik" Op. 10,

TCHAIKOVSKY: Violin Concerto in D, Op. 35,

BEETHOVEN: Symphony No. 5 in C minor, Op. 67.



# SUNDAY CONTINUED

13--Andrew Davis, Conductor, Stephen Bishop-Kovacevich, piano

MORTON SUBOLNICK: "Before the Butterfly"

BEETHOVEN: Piano Concerto No. 1 in C, Op. 15.

DVORAK: Symphony No. 7 in D minor, Op. 70.

20--Sir Georg Solti, conductor: Chicago Symphony Chorus; David Ward, Bass.

VERDI: "Quattro Pezzi Sacri" ("Four Sacred Pieces").

WALTON: "Belshazzar's Feast."

27--Guido Ajmone-Marsan, Conductor, Garrick Ohlsson, piano.

NED ROREM: "Air Music"

LISZT: Piano Concerto No. 1 in E flat.

MENDELSSOHN: Symphony No. 5 in D, Op. 107. ("Reformation").

9:30

## JAZZ REVISITED

A history of 30 years of recorded jazz, 1917-1947 from the first original Dixieland Jazz Band recordings to the end of the Big Band era. Produced at the University of Michigan. Hosted by Hazen Schumachen.

10 PM-2 AM

## JAZZ CONTINUED

Featuring the traditional, Big Band, be-bop, swing and modern styles (if you can make such distinctions).

## First Concert

Heard daily on KSOR, from 10 AM to 4 PM

RAVEL: The featured Composer in March

by Bill Munger

He was born in Cibourne, France, March 7, 1875. At the Paris Conservatory, he studied under Faure and Gedealge. His first mature works - Jeux D'eau for piano, and his string quartet, showed the virtuosity of means and compact clarity of form which were characteristic of his style. Like Debussy, he was strongly influenced by Chabrier and Satie. Chabrier, whom he greatly admired, taught him the charm of vivacious melody, bright rhythms, and clear orchestration. Satie, a born iconoclast opposed the "heavy" Wagnerian style (very prevalent then) as unsuited to the Latin temperament. Ravel was not uncritical of Satie, however, and once told him his music lacked form, so Satie wrote "Three Pieces In The Shape Of A Pear."

The music of Ravel is often compared to that of Debussy, but he was ahead of Debussy in many of his works, and showed pronounced individuality and originality. Like Debussy, Ravel was a great inventor of novel procedures, both in the technique of piano composition, and orchestration. (In March on First Concert you'll be able to compare Ravel's piano and orchestral writing, as his orchestral works will be aired along side their piano counterparts.) Although Ravel adopted some of the impressionistic technique, this never overcame his basic affinity for clean melodic contours, distinct rhythms, and firm structures of classicism. Debussy was more subjective.

Ravel had some famous students. Among them were Ralph Vaughn Williams and George Gershwin. When Gershwin asked for some lessons, Ravel asked Gershwin how much he earned. When Gershwin told him, Ravel said, "Maybe I ought to take lessons from you!"

*BILL MUNGER is the Staff Announcer at KSOR.*

## MONDAYS PROGRAMMING

10 AM

### FIRST CONCERT

Weekday mornings and early afternoons concert music, interspersed with news, weather, and community affairs. Featured Composer for the month of March is Ravel.

March

7-Valse Nobles et Sentimentales (piano)

Valse Nobles et Sentimentales (orchestral)

14-A La Maniere De Borodine

21-Gaspard De La Nuit

28-Pavane of the Sleeping Beauty

12:45

### HEALTH

Focusing in local concerns and information in this area.

1 PM

FIRST CONCERT continues

2 PM

### SCARLATI CONCERTS

A one hour program featuring music of this Italian Master & commentary on his life.

4PM

### VOICES IN THE WIND

(See Sun. 7 PM for description)

5 PM

### CRYSTAL SET

Locally written and produced radio drama return again to the airwaves. Performing Thurs. nites with replay on Monday.

5:30

### GERMANY TODAY

From the Association of German Broadcasters, 15 minutes of arts in contemporary Germany.

5:45

### 900 SECONDS

Weekly 15 minutes of news and analysis of significant community affairs.

6 PM

### NEWS AND SPORTS SPECTRUM

6:15

### SISKIYOU MUSIC HALL

Daily classical music program, drqwing form all periods and styles. Two nightly feature presentations are given special emphasis.



# MONDAY CONTINUED

March

7--Piano Concerto No. 1 in C, -Beethoven  
Valse Nobles Et Sentimentales, -Ravel

14--Air for Trumpet and Continuo-Telemann  
Symphony No. 4 in C, "The Tragic" -Schubert

21--Sonata to the Easter Cantata No. 13 -Bach  
Brandenburg Concerto No. 5 in D -Bach

28--String Quartet No. 12 in F, Op. 96-"American" -Dvorak  
Symphony No. 1 -Ives

9:15

THE FIRST 70 YEARS

Jazz from 1900-1970

9:45-2 AM

"Progressive Rock" and alternative radio join hands.

## TUESDAYS

10 AM

FIRST CONCERT

Ravel is the featured composer of this month

March

1--Pavane Pour Une Infante Defunte (piano)  
Pavane Pour Une Infante Defunte (orchestral)

8--Menuet Antique (piano)  
Menuet Antique (orchestral)

15--Menuet Sur Le Nom D'Haydn

22--Miroirs

29--Sonata for Violin and Cello

12:45

LEARNING ABOUT LEARNING

Focuses on local issues & concern in this area.

1 PM

FIRST CONCERT continues

2 PM

KENT IN CONCERT

Weekly concerts from Kent State University.

3 PM

FIRST CONCERT continues

*K.S.O.R*

*90.1 fm*

# TUESDAY CONTINUED

4 PM

SHAKESPEARE & FRIENDS

Drama

5 PM

KIDS R GREAT

Written, performed & produced by local kids.

5:30

AMERICA

A series of programs analyzing American society in the light of some personal and historic perspectives. Dedicated to the American Revolution.

5:45 PM

WOMEN NOW

The Ashlnad-Medford Chapter of the National Organization of Women has taken over production of this 15 minute weekly program for, about and by women.

6 PM

NEWS & SPORTS SPECTRUM

6:15 PM

SISKIYOU MUSIC HALL

March

1--Ballet Music from Faust- Gounod

Highlights from Faust- Gounod

8--Piano Concerto No. 2 in B flat, Beethoven

"Ballatella" from La Pagliacci

15--Canzon Quarti Toni--Gabrieli

The Glory of Venice--Gabrieli-Gould

22--A Sea Symphony--Vaughn Williams

Five Variants of "Dives and Lazarus"--Vaughn-Williams

29--Concerto in g Monn

Concerto No. 1 in bb.

9:45-2 AM

FM ROCK

10 PM

ROCK PREVIEW

Presenting in their entirety newly released recordings.

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Due to the shortage of trained trumpeters the end of the world will be postponed for 3 weeks.



## WEDNESDAYS

10 AM

### FIRST CONCERT

Ravel is the featured composer of this month.

### March

2--Le Tombeau De Corperin (piano)  
Le Tombeau De Corperin (orchestral)

9--Une Barque sur l'océan (piano)  
Une Barque sur l'océan (orchestral)

16--Habanera

23--Five O'clock Fox Trot

30--Tzigane & Concerto for the Left Hand

2 PM

### LITHIA SPRINGS SPECIAL

Mostly music by singer-songwriters--folk & rock. Each week commenting on the week's contemporary and historic event with humor, satire and comedy.

4 PM

### FOLK FESTIVAL-USA

Offers sound portraits in a live-on-tape concert format from folk music events and gatherings across the country; hosted by NPR's Steve Rathe.

6 PM

### NEWS & SPORTS SPECTRUM .

6:15

### SISKIYOU MUSIC HALL

### March

2-Music from the Three Penny Opera--Weill  
String Quartet in e--Smetana



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## Wednesday continued

9-Piano Concerto No. 3 in C, Op 37--Beethoven  
Overture to "The School for Scandal"--Barber

16-Verratene Liebe-Cornelius  
Piano Concerto No. 19 in F, K459-Mozart

23-Symphony No. 8 in D-Mendelssohn  
The Black Maskers-Sessions

30-Overture to "agrippina"-Handel  
Symphony No. 5, Op 47, Shostakovich

8:30 PM

### CLASSICAL PREVIEW

Presenting newly released recordings in their entirety. Focusing on early and Renaissance music.

9:15

### JAZZ REVISITED

(see listing for Sun., 9:30 PM)

9:45-2 AM

FM ROCK

## Thursday

10 AM

### FIRST CONCERT

Featured composer of the month is Ravel.

March

3-Alborada del Gracioso (piano)  
Alborada del Gracioso (orchestral)

10-La Valse

17-Jeux D'Eau & String Quartet

24-Rhapsodie Espagnole

31-La Vallee des Cloches

12:30

### PEOPLE TOGETHER

Focuses on mental health for everyone.

1 PM

FIRST CONCERT continues

2 PM

### BALDWIN-WALLACE CONCERT

7 Weekly concerts from the Baldwin-Wallace Conservatory of Music



# THURSDAY CONTINUED

3 PM

FORST CONCERT continues



4 PM

BBC SCIENCE MAGAZINE

(see listing for Sun., 12:30)

4:30 PM

"A THIRST FOR WATER"

A 6 part documentary series from the 3rd United Nations Laws of the Sea Conference.

5 PM

DUTCH FESTIVAL

Primarily baroque & contemporary music from Holland.

Produced by Radio Nederland.



5:30 PM

FOCUS

Weekly analysis of current events. Produced in Washington D.C.

6 PM

NEWS & SPORTS SPECTRUM

6:15 PM

SISKIYOU MUSIC HALL



March

3-The Wise Virgins Suite--Bach-Walton

Piano Concerto No. 2 in D, Op. 40--Mendelssohn

10-Piano Concerto No. 4 in G, Op. 58--Beethoven

Zigunderweisen--Sarasate



17-Piano Quintet in F--Frank

Requiem in D--Mozart

24-Der Rosenkavalier Waltzes--R. Strauss

L'Ailesienne. Suite No. 2--Bizet

31-Sonata in C--Haydn

Symphony 70 in D--Haydn



8 PM

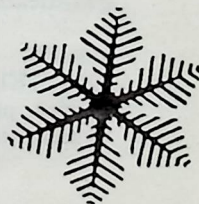
MUSIC RECITAL HALL

SOSC Concert Broadcasts.

March

3-Symphonic Wind Ensemble-Wizard of Oz

10-Vocal-Instrumental Jazz



9:15 PM

CRYSTAL SET

Locally written and produced radio drama.

(This program is repeated Mon. 5 PM)

9:45-2 AM  
FM ROCK

FRIDAYS

10 AM

FIRST CONCERT

Featured composer of this month is Ravel

March

4-Ma Mere L'Oye (piano)  
Ma Mere L'Oye (orchestral)

11-A La Maniere de Chabrier

18--Prelude in A

25-Trio for Violin, Cello & Piano

12:30

JOBLINE

1 PM

FIRST CONCERT continues

2 PM

KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music recorded and then played on the "Vorsetzter."

March

4--A Mozart Concert  
11--An Alfred Hoehn Recital  
18--A Sergei Rachmaninoff Recital  
25--A Mischa Levitzki Recital

3 PM

FIRST CONCERT continues

4 PM

ANOTHER AIRSIDE ATTRACTION

Delving into the minds & experiences of "working" artists without qualification of their media--This could mean anything.

4:30 PM

CHATTERBOX

Stories, plays, songs for children.

Occasionally featuring "The Crystal Egg" players.



# FRIDAY CONTINUED

5 PM

ONLY ONE WORLD

Canadian Series which focuses on the world's dwindling resources.

5:30

OVERSEAS ASSIGNMENT

Reports from today's major international news scenes, with interpretations by distinguished journalists of the BBC.

6 PM

NEWS & SPORTS SPECTRUM

6:15 PM

SISKIYOU MUSIC HALL

March

4--Violin Concerto No. 5, Op. 8--Vivaldi  
Naila Waltz-Delibes

11--Piano Concerto No. 5 in E flat, "Emperor"--Beethoven  
Water Music Suite-Handel

18--Concert Piece for Clarinet & Band-Rimsky-Korsakov  
Capriccio Espagnol, Op. 34-Rimsky-Korsakov

*correction for above:*

25--Trio for Violin, Cello and Piano--Ravel  
Pictures at an Exhibition--Mussorgsky

8 Pm

NEW YORK PHILHARMONIC

March

4--Rafael Kubelik, Conductor  
Sol Gretizer, Viola  
Hindemith: Der Schwandendreher  
Bruckmen: Symphony No. 4

11--Rafael Kubelik, Conductor  
Claudio Arrau, Piano  
Beethoven: Piano Concerto No. 3  
Beethoven: Egmont Ov.  
Dvorak: Symphony No. 9

18--Leonard Bernstein, Conductor  
Soloists TBA  
Copland: Outdoor Overture  
Falla: Fanfare  
Falla: El Amor Brujo  
Bernstein: Four Songs (World Premiere)  
Debussy: La Mer

## Friday continued

25--Leonard Bernstein, Conductor

Teresa Kubiak, Soprano

Isser Bushkin, Bass

Shostakovitch: Symphony No. 14

Saint-Saens: Symphony No. 3

10 PM

JAZZ REVIEW

Presenting newly released recordings in their entirety.

11 PM-2 AM

JAZZ

Emphasis on modern jazz.

## Saturday

10 AM

PANORAMA OF ITALIAN OPERA

To set the mood for the live performance by the NY Metropolitan Opera, this Program from Italy looks at opera thru history and its Italian progenitors.

10:30

DUTCH SOLOISTS

Solo and small emsemble music, mostly modern, from Holland.

11 AM

NEW YORK METROPOLITAN OPERA

Brought to you live by Texaco.

March

5-Le Nozze Di Figaro-Mozart

12-La Forza Del Destino-Verdi

19-La Boheme-Puccini-(New)

26-Andrea Chenier-Giordano

2 PM

OPTIONS

Weekly hour-long information magazine program, drawing on materials from the CBC, BBC, NPR and its member stations.

3 PM

MUSIC HALL DEBUT

Classical preview of new alvums.

4 PM

SISKIYOU MUSIC HALL

March

5-Brandenburg Concerto No. 3 in G--Bach

Symphony No. 3 in E flat, Op. 55 "Eroica"--Beethoven

12-Rule Britannia-Aine

Symphony No. 6 in E--Vaughn-Williams

12 The Rite of Spring--Stravinsky (Diaghilev)

The North Country Sketches--Delius

26-Villancico de un maestro de Capilla--Soler  
Concerto No. 9 in E flat for piano--Mozart.

7 PM

### EARPLAY

Radio drama for today. Sound-essays and portraits, verse forms, musicals and convential dramas are featured. Audience participation for the mature, imaginative audience.

March

5-Scat Melisma

12-Haywire at Humbleford Flag

19-The Codicil to Mary Puty's Will

26-Crime & Punishment, Part I

8 PM

### COOKIE JAR

A potpourri of absurdity and information.

9 PM

### LIVE FROM THE VINTAGE INN

Features live performances of local artists.

10 PM

### LITHIA SPRINGS SPECIAL

Saturday night fun. Mostly music by singer-songwriters: folk and rock. Each week commenting on the week's contemporary and historic events with the help of satire, humor and comedy.

12:00-2 AM

### SATURDAY NITE JAZZ

With an emphasis on modern jazz.

## REVELATIONS

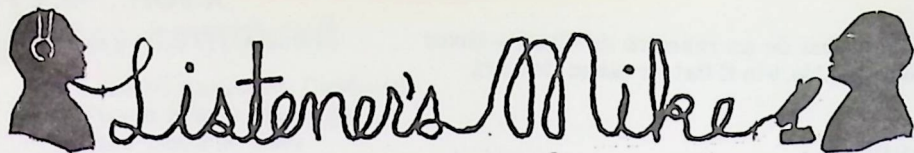
When San Andreas  
Gets it together  
And California is  
Shrugged off like  
A fly on the back of a  
Grazing cow  
When the screams  
Die down  
And the dust settles  
And the surprise ruptures and  
fissures  
Grind to a halt  
An old man shall appear  
Bottle in hand  
Lacking 50¢  
For another

Michael Irving

## PHOENIX

Incinerated like I was that  
Day  
My ashes seeming  
To blow about the barstool  
Until  
At some point they  
Congealed  
And unwittingly  
I appeared in human form  
An unknown next to me  
Realizing he wasn't alone said  
"How's it going?"  
I  
Responded by falling backwards  
Off the stool  
In peace  
And plenty





To: Ron Kramer  
From: Mary Schweizer

Ron, I had occasion to be at home yesterday and tuned into KSOR. I want to tell you how very much I enjoyed the programs throughout the day. For once, I could listen to music that I really enjoy. Both my husband and I have complained about the "music" on most of the local stations. Whenever we leave this valley, we comment on the high quality of music on the other radio stations and wonder why we can't enjoy the same quality on our local stations. Now we are really happy to have "our" kind of music on KSOR.

From the phone log:

Caller—"Enjoyed Earplay and programming in general"

"said 'I really appreciate the classical music!'"

"Amazed at how fast we got requests on the air. Commends the whole staff. Really likes KSOR."

"said, 'When do I get to hear you in Talent!!?'"

"Loves Rock show--Just up from S.F., thinks we're comparable with FM there. Also says we're what radio needs (being public service) Says classical and jazz is good too."

"said 'Keep on playing the GOOD MUSIC!!'"

"Wanted to ask that we continue to play the less dynamic music during dinner hour"

Mr. Bark called--complimented the station on how it's been sounding lately and says "Keep up the good work" Also really likes Brian's Music Hall on Saturdays.

Dear Sirs,  
I want to thank you a thousand times for the classical music. I enjoy every second of it.

Very sincerely,  
M. Lancaster, Ashland

Again, thank you for presenting Siskiyou Music Hall, Jazz Revisited, operas, Piano Classics, etc. etc.

When you need more concrete support, count on me.

L.A. Pinser

## WOMEN NOW

Sally Fronsman-Cecil

Women Now is a weekly program about women done by local women. The planning, interviewing and production of Women Now is all done by members of the Ashland National Organization for Women's Media Task Force. This group is open to women in the community whether or not they belong to N.O.W. We try to present a broad mix of subjects relating to women.

Topics we explore on an ongoing basis include news about women (both local and national), women's culture (music, poetry and art), women and sports and the social effects of sex-role stereotyping.

We would like comments and ideas from women in other parts of the valley. We are particularly interested in hearing from local women who are musicians or would like to work on developing some radio dramas for broadcast.

We can be contacted by letter in care of KSOR FM Radio, Southern Oregon State College, Ashland, Oregon 97520.

*SALLY FRONSMAN-CECIL is a member of the National Organization for Women's Media Task Force.*

“HORSE”

by Pam Sessions





		S	M	T
11 a.m.		words & music	First	
		INTERNATIONAL CONCERT		
		BBC SCIENCE MAGAZINE		
			HEALTH	LEARNING
		Sunday Special	First	
	3	Sunday Supplement	First Concert	
		Siskiyou Music Hall	Voices in the Wind	SHAKESPEARE AND FRIENDS
	Crystal Set		KIDS 'R GREAT	
	GERMANY TODAY		AMERICA	
900 SECONDS	WOMEN NOW			
NEWS				
6 p.m.	Voices in the Wind	Siskiyou		
	Chicago Symphony			
	Jazz Revisited			History of JAZZ
	Jazz Continued			FM
1 a.m.				



W	T	F	S	
Concert			PANORAMA OF ITALIAN OPERA	
			DUTCH SOLOISTS	
			OPERA	
PEOPLE TOGETHER			JOBLINE	
Concert				
Lithia Springs Special	Baldwin-Wallace Concert	Keyboard Immortals	Options	
	First Concert		Music Hall Debut	
Folk Festival USA	BBC SCIENCE MAGAZINE	ANOTHER AIRSIDE ATTRACTION	Siskiyou Music Hall	
	A THIRST FOR WATER	CHATTERBOX		
	DUTCH FESTIVAL	ONLY ONE WORLD		
	FOCUS	OVERSEAS ASSIGNMENT		
ND SPORTS SPECTRUM				
MusicHall			earplay	
			NEW YORK	Cookie Jar
			PHILHARMONIC	LIVE FROM THE VINTAGE INN
JAZZ REVISITED	CRYSTAL SET	Jazz	Lithia Springs Special	
Rock			Saturday Night Jazz	



**"CONNECTED" by Maryan Morin Jones**



# What's Happening at the Library?

Now that the Ashland Public Library is once again operating with restored hours and staff, and the majority of In-House projects have been completed, a greater emphasis is being placed on serving the total informational needs of the community. In addition to providing materials and programs, the library staff is attempting to reach out into the community to learn about and fulfill the needs of its members.

The Children's Department presents a large portion of the library's programs. They include library based arts, crafts, science and nature projects, holiday parties, music, dance and drama programs as well as story hours and field trips. Outreach stories and programs are also presented at the YMCA, school playgrounds and Lithia Park.

Because the library is a member of Ashland's Interagency Recreation Commission, some of the programs are either co-sponsored with Commission agencies or are an integral part of cooperative projects. The library assists the teachers and librarians of Ashland's schools with special projects by lending materials, providing classroom activities, and offering supplemental programs.

The Senior Citizen Outreach Project is implemented by a VISTA worker, a library staff member, and a Community Senior Service Outreach Coordinator. Film, music, and lecture programs are presented in the Valley's nursing homes and community centers.

Nursing home residents are also provided with reading materials and talking books. The library VISTA worker recently began a "Needs of the Neighborhood" Project. The needs of the many senior citizens in one particular Ashland neighborhood are being researched and a community action plan will be devised to meet these assessed needs.

The "Friends of the Ashland Public Library" has recently been organized. The function of such an organization is to support library budget proposals, present programs and displays, raise funds for special library projects, and work on library projects. Members of "The Friends" inform community organizations, institutions, and agencies about the multiple services offered by the library, and alert the librarians to the needs of such groups.

At present the Ashland Public Library offers more to the community than books, records and magazines. With your help and support we can develop a total information service, become an information clearing house, and serve all the information needs of the community.

Bob Wilson

## LARSON'S STEREO DEN

AUTHORIZED DEALERS FOR:

- |              |                |
|--------------|----------------|
| ★ MARANTZ    | ★ AMPERSAND    |
| ★ PIONEER    | ★ SONAB        |
| ★ J B L      | ★ PHASE LINEAR |
| ★ E S S      | ★ STANTON      |
| ★ DAHLQUIST  | ★ REVOX        |
| ★ GENESIS    | ★ SENNHEISER   |
| ★ DUAL       | ★ SUPEX        |
| ★ D W D      | ★ GRACE        |
| ★ SONY       | ★ RADFORD      |
| ★ TEAC       | ★ PHILLIPS     |
| ★ BASF       | ★ BIC          |
| ★ CRAIG      | ★ KOSS         |
| ★ JET SOUND  | ★ TDK          |
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# Notes on Wagner

I'm into Wagner at last (it was bound to happen), and I feel like I came home from a long voyage at sea. Now it seems incredible to me that I lived so long without him, but it's a question of getting ready. I hadn't really looked into opera (except, of course, Beethoven's *Fidelio*, which I've loved and lived for years), because I find the orchestra superior to the voice; but Wagnerian opera is, naturally, not just singing for the sake of music, but a massive expression of the German spirit. What an impact this man had upon his Volk--he reaffirmed Germanism in an era of Latin Romanticism!

His daughter was married to Huston Stewart Chamberlain (see Shirer's *Rise & Fall of the Third Reich*), who in turn, produced the monumental *Grundlagen des Neuzehnten Jahrhunderts*--i.e. to the spiritual Godfather of the Third Reich. Chamberlain moreover appreciated Nietzsche first, and passed that discovery on to Richard Strauss (whose Also Sprach Zarathustra tone poem I also recently obtained).

Anyway, I was saying that I've come home to Wagner. I already spoke of a Triumvirate in German music, i.e., Beethoven, Brahms, and R. Strauss. Wagner is not in this group, or rather, no group of four suggests itself. The Wagnerian works are purely *German* opera (Strauss too, is pure German, though not exclusively opera). Strauss was Reichskanzler for Musik under Goebbels, whereas Beethoven and Brahms worked and lived in Vienna, and inevitably become more cosmopolitan in outlook and in musical scope.

But there is nothing international in the Ring opera cycle. As Rosenberg said of the German people: "They pray now and then to the Christian dieties, but Siegfried and Kriemhild are always in their hearts!" And it's true! Hearing *Das Rheingold* the first time was not a new experience, but an outpouring of my own being. It's like the child with the geometry theorem, who exclaims at the end of a demonstration: "Why, I knew *that* all along."

Wayne C. Phillips

## TO GRANDMOTHER

I looked down  
over the shining rail of your bed  
to the folded scrap of you not  
yet gnawed away by disease or cure.

I spoke.  
I thought you  
might still be listening,  
distilling comfort from words  
or sorting voices from noise.

You moved only  
in tired rhythms of half breath  
while I stood, dreaming I had the  
power

to restore your firm life  
by a Laying On of Hands  
and I had not the will.

## DOUBLE DACTYL

Easterly Westerly  
Ralph Waldo Emerson  
Preached from the Gita and  
Taught men to know

Ecclesiastical  
Transcendant consciousness,  
All we remember is  
He knew Thoreau.

Michal Young



# Media's Message - Money?

The media is people. People gathering and disseminating information, concepts, events of the society and entertainment to other people in such a way that each media form, whether radio, television, newspaper or other periodical presents a reflective surface to the society which surrounds it. The image in that media mirror, however, is never simply an objective reflection, for it is constantly influenced by circulation figures, economic factors and the un-objective opinions and viewpoints of those who create the media.

Because the media attempts to select the society, the society is constantly exerting influence on the news media to establish itself somewhere in between the polarized ends of the social structure. And because the media is largely dependent on advertising for cash flow (with the important exceptions of subsidized media such as public television or state-funded college radio) it has a tendency to reflect the conservative attitude of a general business community.

Imagine the opinions or political persuasions of the general public plotted on a graph whose axis is the political spectrum from left to right. The result would be a bell-shaped curve, indicating a majority of the people somewhere near the middle. This little graph dictates that if a media is to be an effective mirror, then its content will mostly be a reflection of that middle-of-the-roadness, and an "objective" or neutral position is the result. This agrees with the fact that most high circulation news media such as the metropolitan dailies, AM radio and prime-time television attempt to strike an objective pose. The much-heralded "objectivity" of American journalism sounds great as a matter of ethics, but that posture is becoming more a matter of economics than morals.

In the contemporary news media, as in any business endeavor based on traditional economics, this static, passive, reflective posture is not enough to sustain growth. A media that mirrors an economy and social structure based on the myth of inexhaustable resources is liable to

fall prey to the fallacy of the Great American Dream--that bigger and newer is better and everyone can keep right on growing to heart's content. So what if prices go up? Charge more yourself and you've got it covered. Well, accept it or not, bigger and fatter is definitely on the way out. The limited resource of our planet are seeing to it in no uncertain terms. The answer lies in redefining the processes by which resources are obtained and conservation of the resources already available. This allows growth (or, rather, movement) to be sustained, and this redefinition is the search for alternatives.

The contemporary media needs to be a viable part of this redefining process, for communication is the key to any successful undertaking. The media carries the responsibility of making a society aware of itself--aware of its flows, directions, limitations and alternatives as well as the static mirroring of its events. To this end the media has access to its own alternative resources. The most important of these is a resource as old as communication itself. It is the resource of people, the community in which the medium exists. It is more valuable than advertising, more indispensable than the typewriter, a source of inexhaustible energy, and one on which the future of the contemporary news media depends.

John Riha

*John Riha is a graduate of the University of Missouri School of Journalism and editor of the Jackson County Times.*



Poetry--Toby Spike

*My core undulates  
its trembling signals  
I allude and avoid*

*Semantical-social patterns  
Feeling the limits of inner  
mental gymnastics*

*Choice is frightening  
Pain is acknowledgement  
Desire puts me in the game*

*Oh, that my soul will  
Once again ride upon  
that Golden Cord  
Which lovers share.*



*The Amusement of My Struggle*

*I laugh  
And I feel the smile  
Broaden my face  
Spreading its edges to  
A limitless place  
I sigh--  
and in the sighing  
Feel my love of life*



*No Title*

*You pass be me-  
Delicately brushing the  
boundaries of my sensate zone*

*Turn bend  
Sweeping back  
Around my field  
Entering my bodily experience,  
As you press your hand  
Upon my shoulder  
Signals of warmth and fire  
Rise through me  
reaching my eyes*

*Turning to communicate  
their essence*

# FreeFol

Appleberry Evening Concerts, which are held every Sunday night at the present, are what one might call a "unique musical event". Not only unique for Ashland but possibly for the entire Valley. The concerts begin at 8:00 P.M. and continue, with five different musicians or groups, until 10:30 P.M. The thing that makes these concerts so unique is that the people come to Appleberry's just to listen to the musicians, compared to nightclubs or restaurants that have entertainment where people go to eat, drink, and socialize. Although these things are also occurring at Appleberry's, it seems that it is actually secondary to the music.

Appleberry Evening Concerts was created by a man named Robert Levreault. A local musician and entertainer himself, Robert has been aware for many years that there was a definite need for a place where people could go and listen to good music without a lot of other things going on. A place where not only one musician, but three, four, even five separate musicians could have a chance to express the kind of music that they were into and appreciated by people who were into listening to good music. The reality of a place began to take shape when a man by the name of Kim Appleberry put out the word that he was interested in having some entertainment at his place of business. The details were worked out and Appleberry's Evening Concerts became a reality. The first concert beginning in October of '76. Now, February of '77, the concerts have become a fair success, if you consider a packed house, standing room only, every Sunday evening, a success.



# kMusic

The concerts are physically set up on a small stage in the lobby way between Appleberry's Icecream, Rockefeller Deli and the other stores in the building. The tables and chairs are brought into the lobby to create a very intimate and warm atmosphere. The overhead lights are dimmed and non-distracting spotlights are used to emphasize the musicians. A small P.A. is used to give that final touch of professionalism. On the whole, the feeling is one of a casual and mellow nature.

The musicians are usually local. They range from fairly beginning to extremely professional, but mostly very good. Robert has each musician audition before a concert so that he can place them together with a different type of musician. For, according to Robert, "Not only are the musicians important, but equally important is the audience. And the fastest way to bore and lose your audience, is to force them to listen to the same kind of music for four hours."

The musicians are compensated somewhat for their talent by Kim Appleberry and from donations from the audience. Both Kim and Robert hope that they will be able to compensate the musicians more as time goes on.

Among all the places one can experience in Ashland and the Rogue Valley in the way of evening entertainment, probably none can compare to the uniqueness of listening to an entire evening of fine music, as well as that of Appleberry's Evening Concerts. And the only way to really be sure, is in fact to experience one of these concerts and judge for yourself.

Robert Levreault

For leather, turquoise, pottery and crafts.



25 East Main Street - Ashland - (503) 482-3621

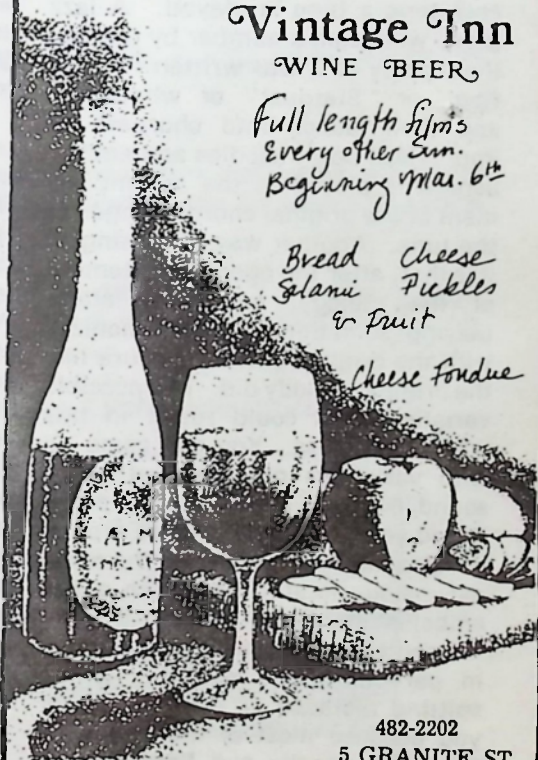
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Entertainment

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ASHLAND  
(Next to Vito's)



By  
Bob Bozovsky

Jazz has been called America's only native art form. It is an eclectic combination of European and African elements. Noticeably present are blues, gospel music, work songs, marches, and waltzes, and, in the present day, there is no school of music which hasn't been incorporated into the body of jazz somewhere. So how come what jazz musicians play sounds so strange and unfamiliar if its composed of all these apple-pie qualities? The answer lies perhaps most greatly in the supreme emphasis jazz places on spontaneity.

The key to jazz, its one indispensable ingredient, is improvisation--improvising something totally new each time a tune is played. A jazz group will begin a number by playing the melody as it was written--"Tiger Rag" or "Stardust" or whatever--and then launch into choruses of improvised new melodies and embellishments played to the accompaniment of the original chord changes of the tune. Another way of looking at it is that, after the opening statement of the melody, everybody starts playing something that harmonizes with the original chord structure like the original melody did. The possible variations that could result in this way are endless. You can come up with variations of "Stardust" that sound like some other tune completely and you can also improvise around a melody in such a way that the original melody is still there with a few embellishments.

I can't recommend any jazz artist in particular who will stay within spitting distance of the melody for you because most of them do it at least occasionally and I've lived up here in the country for so long that I hardly have any idea what artists and performances are currently

record I listened to as a neophyte back in the mid-fifties on which every body stayed close enough to the melodies of songs which I already knew was **The Gerry Mulligan Quartet: Reunion with Chet Baker**. On this they improvise on such tunes as (yes) "Stardust", "Surrey with the Fringe on Top", "My Heart Belongs to Daddy", and other old standards. It was quite a flash for me, with no musical background other than listening to records, to find a record on which I could understand what the musicians were trying to do. A good exercise to develop an ear for the above is to wait for a song you know and then try to sing the words while they are improvising. I would say that an appreciation of this aspect of jazz doubled my enjoyment of the music.

This is not the end of the subject. In modern jazz, (by which I mean everything since Charley Parker and the advent of Bop in the 'forties), the musicians without playing the melody through first, jumped right into improvising on the changes. At this point an untrained ear no longer knew whether it was listening to "Cherokee" or "Swanee River". And to complicate the situation even more, modern composers often took the changes to a tune like "Cherokee" and wrote a whole new melody and gave it a new name. This way they could get around the copyrights to songs they wanted to record plus have an inside chuckle over the fact that they were really playing some old standard. So, the way things stand now, you can be listening to a twenty-year-old recording of Miles Davis doing that old Bop classic, "Epistrophy" or "Ornithology" or "Whatever" written by Charley

continued on page 31

02 available. I do know that the first



# calendar

## March 3

Symphonic Wind Ensemble, 8 PM, Recital Hall, SOSC

Ursula LeGuinn lecture, 7:30 PM, Britt Ballroom. free.

## March 4

Ursula LeGuinn workshop, 1 PM, Britt Ballroom. SOSC

Becket, Student production, 8 PM, Mulkey Auditorium, SOSC

## March 5

Becket, student production, 8 PM, Mulkey Auditorium, SOSC

## March 6

Film: Night of the Living Dead, 7:30 & 9:30 PM. Britt Ballroom, SOSC

## March 7

Dance concert, 8 PM, Recital, SOSC

Rogue Valley Symphony Orchestra concert, 8 PM, 1st Baptist Church, Grants Pass

Greenpeace general meeting, Rm. 305, 7 PM, SOSC Stevenson Union

## March 8

Rogue Valley Symphony Orchestra concert, featuring winner of young artist competition, 8 PM, Church of the Nazarene, Medford

## March 9

Four films, The Wyeth Phenomena, Wondering Ring, The Aviary, What Mozart Saw on Mulberry Street, noon, SOSC SU Gallery, free

## March 10

Vocal & Instrumental Jazz Concert, 8 PM, Recital Hall, SOSC

Festival/STAGE II						
FEBRUARY 11 THROUGH APRIL 9, 1977						
R : <i>The Rivals</i> (Angus Bowmer Theatre)		MM : <i>Measure for Measure</i> (Bowmer Theatre)				
TH : <i>A Taste of Honey</i> (Black Swan)		AS : <i>Angel Street</i> (Bowmer Theatre)				
□ - MATINEE   ■ - EVENING   / - SIMULTANEOUS						
SUN	MON	TUE	WED	THU	FRI	SAT
<b>MARCH</b>		1 AS/TH	2 R/TH	3 MM	4 AS/TH	5 R/TH
6 AS TH	*	8 R/TH	9 MM	10 AS/TH	11 R/TH	12 MM
13 R TH	*	15 MM	16 AS/TH	17 R/TH	18 MM	19 AS/TH
20 MM TH	*	22 AS/TH	23 R/TH	24 MM	25 AS/TH	26 R/TH
27 AS TH	*	29 R/TH	30 MM	31 AS/TH		
* No performances on Mondays during Festival/STAGE II				Curtain Times: MATINEE: 2:00 P.M. EVENING: 8:00 P.M.		
**Members only (\$25 and above) as available.						



# FM STEREO —

FM stereo offers listeners fine music that is virtually static free and truly high fidelity. A brief look into the history of broadcasting will show basic differences between AM and FM broadcasting. The standards for AM broadcasting were established at a time when 5kHz was about the highest audio frequency that a microphone or phonograph could reproduce. The standards for FM broadcasting were established after the technology of sound recording was greatly improved. FM broadcasting covers frequencies of 30Hz to 15kHz which includes the effective listening range of the human ear.

So what is Hz? Hz is the abbreviation for Hertz, the unit of frequency equal to one cycle per second. This unit is named after Heinrich Hertz, the first person to broadcast and receive radio waves. He accomplished this work while he was Professor of physics at Karlsruhe Polytechnic between 1885 and 1889. To illustrate, 30Hz means 30 Hertz or a frequency of 30 cycles per second. 5kHz means five thousand Hertz and 90.1 MHz means ninety point one mega-Hertz or 90.1 million cycles per second.

The FM broadcast band is relatively free of atmospheric and other electrical noise interference. Due to its frequency, FM broadcast is not propagated great distances by ionospheric refraction as are broadcast signals. Other technical factors also lead to a low noise level in FM reception. In most cases the quality of sound heard by the FM listener will be determined by the quality of the FM receiver, amplifier and speakers being used and the acoustic properties in the listening room.

To achieve the greatest degree of realism in sound there are four requirements: the frequency range of the sound system must include all audible components of the original sound, the volume range of the original sound must be reproduced without noise or distortion, the reverberation of the sound must be preserved and the spatial impressions must be conveyed to the listener. Basic FM broadcasting can satisfy the first three requirements. The addition of more than one channel of sound is necessary for the fourth requirement. The growing public interest in FM stereo led to the adoption of our present FM multiplex system by the FCC in 1961.

The FM stereo system provides compatibility between monaural and stereophonic reception. An existing mono FM receiver can receive either a mono or stereo broadcast. The stereo broadcast will simply be heard as any other mono broadcast. A stereo FM receiver will receive a mono broadcast by reproducing the mono program equally on both left and right channels. The stereo broadcast will be received with full stereophonic separation between left and right channels. Most FM stereo receivers have an indicator that will light when a stereo broadcast is being received.

FM stereo transmission is accomplished by a special combination or coding of the left and right stereo sound channel. On a stereo receiver, if both channels are combined equally, you hear monaural sound. Mathematically expressed, this combination is  $L + r$ , or left sound channel plus right sound channel. Stereo separation is achieved by

# SOME BASICS

by John Patton,  
KSOR Technical  
Director

transmitting a second signal, represented as L-R, which is the difference in sound between the left and right stereo channel. The L-R stereo signal is transmitted on a 38kHz subcarrier. This subcarrier combined with the L-R stereo signal is at such a high frequency that the human ear cannot detect it. Therefore, the subcarrier and L-R signal does not interfere with reception on mono only FM receivers.

A stereo FM receiver has a special circuit to obtain the L-R stereo signal from the 38kHz subcarrier. Other electronic circuits are used to produce the two stereophonic channels. Mathematically, the left channel is obtained by addition:  $(L + R) + (L + R)$  equals  $2L$ . The right channel is obtained by subtracting:  $(L + R) - (L + R)$  equals  $2R$ . This explanation is simplified. A complete technical explanation of stereo encoding can be obtained from any of several reference books currently available.

The L-R stereo signal is very sensitive to any small change in the signal, especially any factor which changes the timing or phase of the signal. In some situations this becomes a problem in FM stereo reception. The most common problem is called multipath distortion.

Multipath distortion is familiar to many in television reception. A second image or "ghost" on the TV screen can be caused by the TV signals arriving from the transmitter from different directions. Where a direct visual path from the transmitter to the receiver does not exist, the radio signal may have to bounce off of a mountain or a building to be picked up by the receiver. Often the

signals, either FM or TV, may bounce from two or more different points with the result that one signal will arrive sooner than the other signal by a very small fraction of a second. The result on a TV screen is a "ghost" from the weaker signal appearing near the image of the stronger signal. In FM stereo reception, these path differences cause a critical distortion of the L-R stereo signal and cause distorted and garbled sound.

The solution to multipath reception is the same for TV and for FM stereo. It may be necessary to install a very directional outside antenna. The antenna should be pointed to receive the strongest signal path and reject signals coming from other paths. Also the outside antenna will improve reception of any weak FM stereo stations. If trying to receive very weak FM stereo stations, it may be necessary to switch to monaural to obtain clear, high quality reception.

Most listeners in the KSOR area will receive a strong line of sight radio signal from the transmitter on Mt. Baldy. It is anticipated that only a limited number of listeners will require a directional outside antenna to obtain high quality stereo reception from KSOR.

**Editor's Note:** In the next KSOR Guide John will give suggestions for the selection of FM stereo equipment.

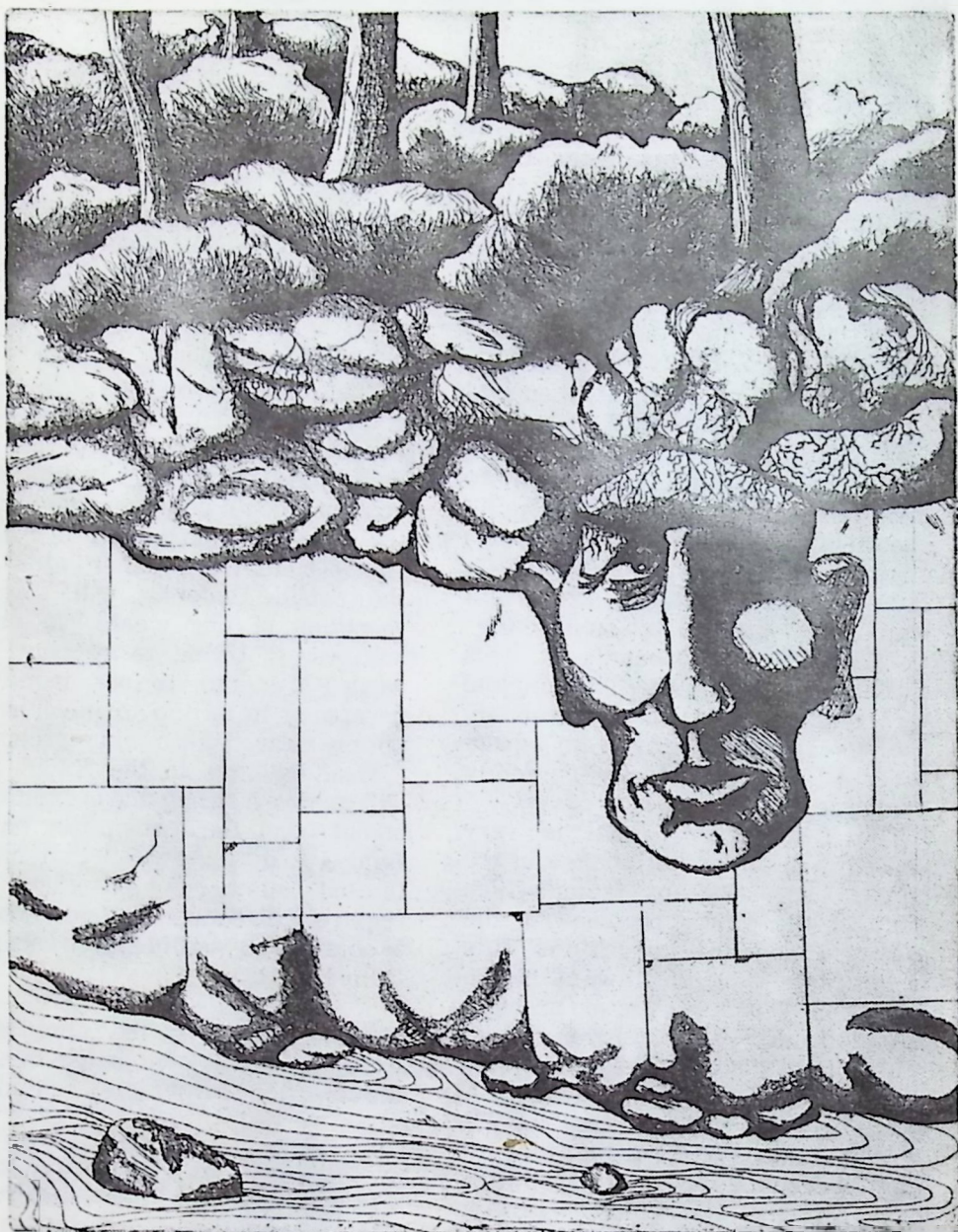


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**"A FACE WITHIN THE ROCKS"**



3/

A Face Within The Rocks

Jan Stageberg '77

**JAN STAGEBERG**



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